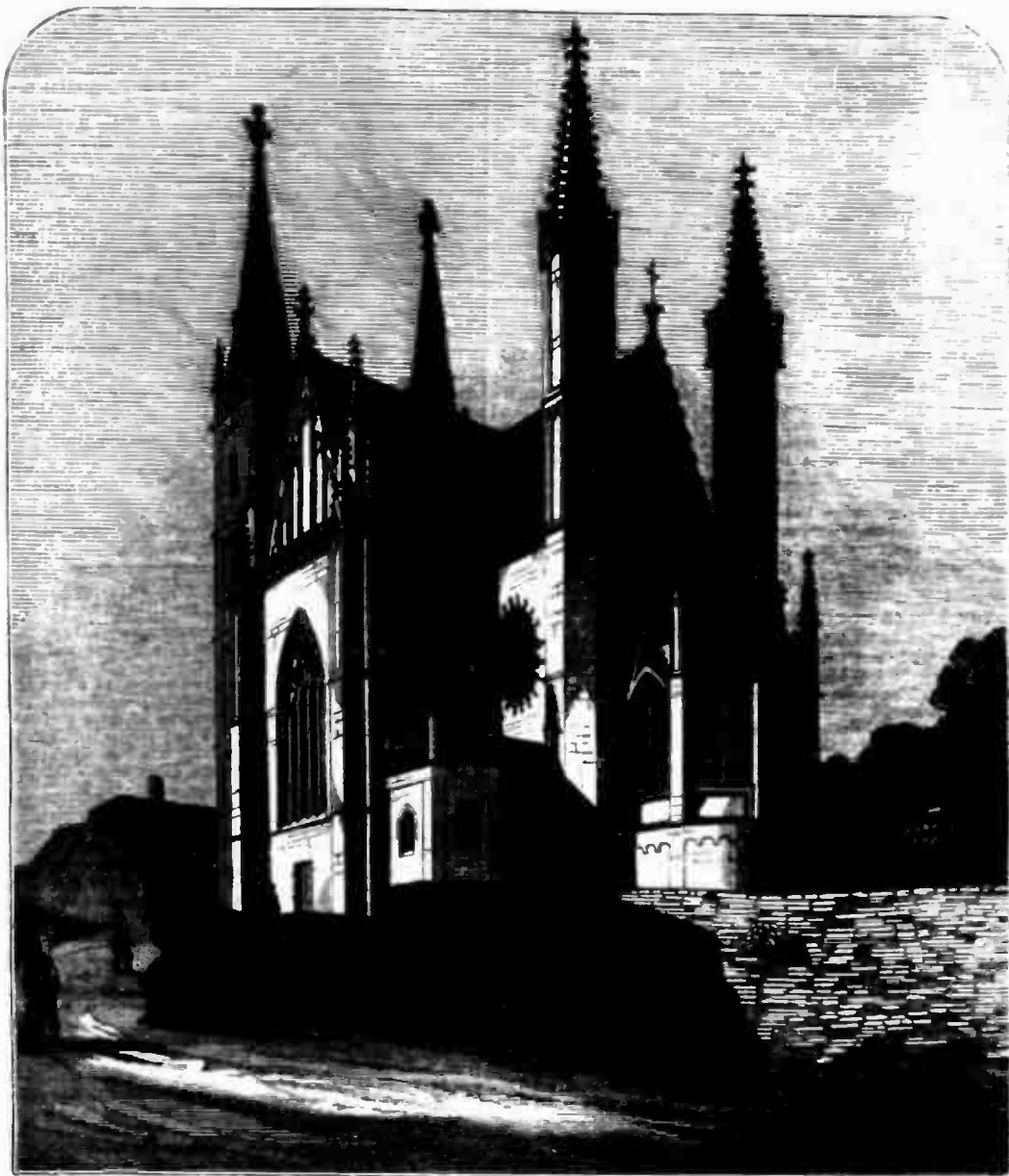


## CHURCH OF ST. APOLLINARIS AT REMAGEN, ON THE RHINE.

HERZ ZWIRNER, ARCHITECT.



## THE CHURCH OF ST. APOLLINARIS AT REMAGEN, ON THE RHINE.

WHILST in England the revival of mediæval art has produced a host of buildings in imitation of the style of our forefathers; in Germany the revival affords comparatively few works, by which to judge of the practical result of the movement. Of this small number, the building here represented is well calculated to show the degree of success which has been attained. It is from the design of Zwirner, of Berlin, the architect, to whom has been intrusted the completion of Cologne Cathedral.

The new Church, which stands on the summit of a lofty rock, rising boldly from the river, the site of an ancient shrine, owes its

erection to the liberality of the Count of Fursenburg. It is in the most florid continental style. A singular feature is the application of the Romanesque style to the crypt and base of the building. However open to question the propriety of the mixture may be, a portion of the crypt, intended for a mortuary chapel, is a decidedly favourable specimen of the adaptation of this last style. The crypt is entered by a flight of steps descending immediately in front of the chancel. In the interior of the Church the architect has fairly yielded to the painter. So important a part in the design does the painting assume, that the circular windows, seen externally in the sides of the nave and chancel, present internally mere blank wall, at the disposal of this

artist. Internally the walls are entirely covered with frescoes by four different hands—Deger, Karl and Andreas Müller, and Ittenbach, chiefly illustrative of the life of the patron saint. The work has been more than ten years in progress, and the internal decoration will not probably be completed in less than two years. A popular German description thus enthusiastically declares its glories. "From afar shines anew on the pilgrim and wayfarer, rising amid its gorgeous towers, a cruciform temple. Enter the sacred building!—what awe! what astonishment! Here, in life-like form and colour, are presented to our eyes the events of ages past, even as though we witnessed the mighty deeds themselves. . . . A lasting monument, which, from the height of